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The Bulletin



**Royal
Academy
of
Music**

August 2005

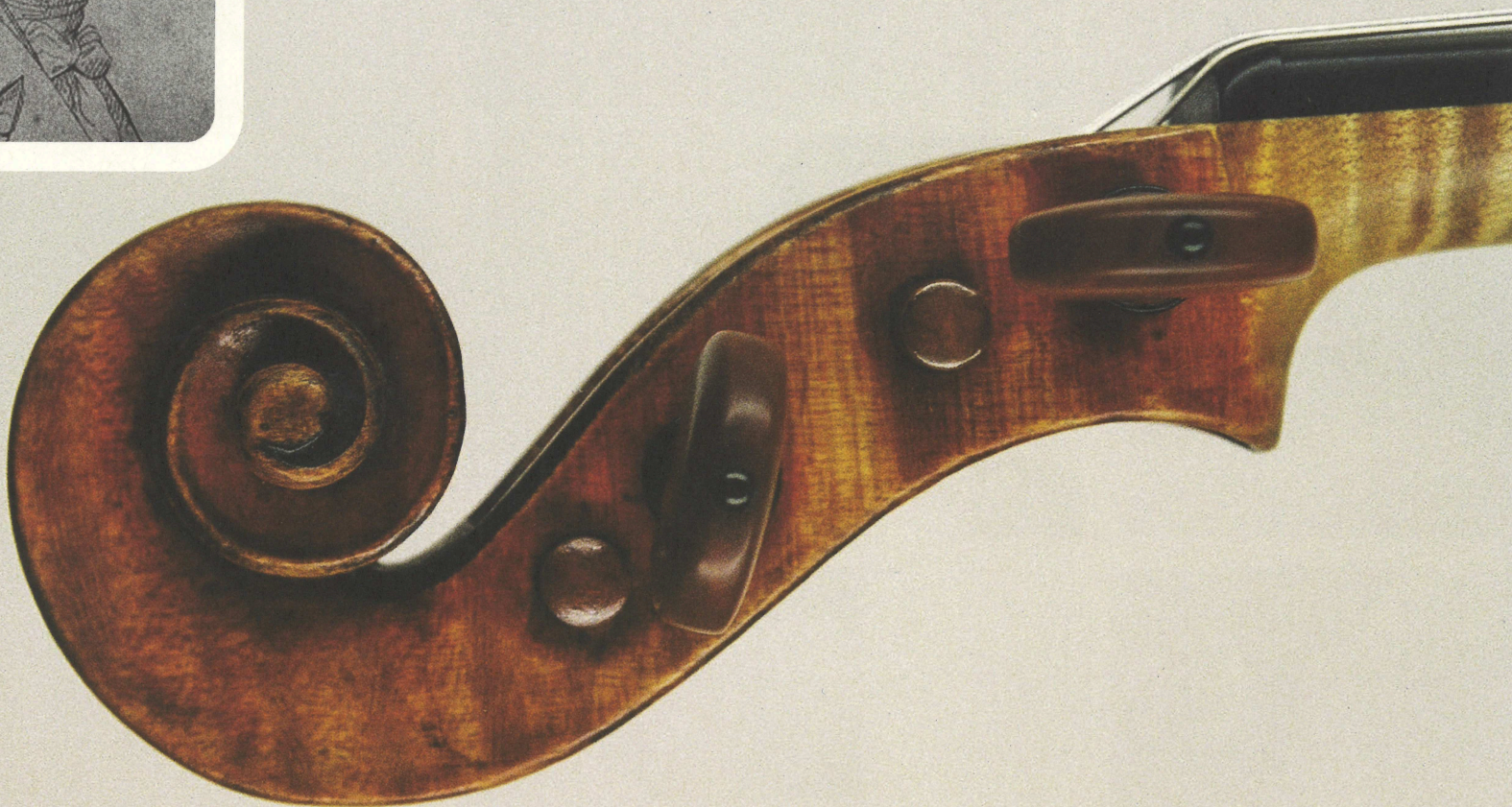
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The 'Viotti' Stradivari,
arguably the most
important violin ever,

is now safely installed
at York Gate.



► Welcome to **The Bulletin** — the third issue of the new-look Royal Academy of Music newsletter which aims to keep you up-to-date with developments in an increasingly varied and vibrant Academy scene. We're always interested to receive comments and proposals for articles — if you'd like to get involved, please get in touch!

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Contact us:

The Bulletin
Royal Academy of Music
Marylebone Road, London NW1 5HT
Telephone 020 7873 7333
Email bulletin@ram.ac.uk
Registered Charity no. 310007

News: January — July 2005

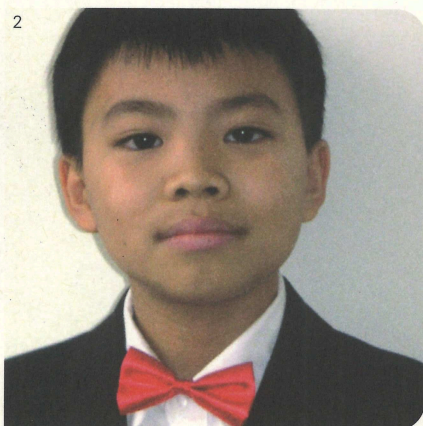
Every year we say that it can't get any busier, but yet again the past six months have surpassed all expectations at the Academy.

The year started with preparations for Royal Academy Opera's production of Massenet's delightful *Cendrillon*, conducted by Martin André. Opera magazine described it as 'heaven for the ears'. The Academy's postgraduate opera course also enjoyed excellent reviews for its CDs of *The Cunning Little Vixen*, a live recording with Sir Charles Mackerras. International Record Review enthused: 'From the first bar to the last I was absolutely enthralled by this Royal Academy of Music performance — and I was greatly moved by the conviction and intense joy of the music-making... as a live performance, and a uniquely youthful one that is conducted with majestic authority, it has a power to move and enthrall that sets it apart from most of the competition. Recommended with the greatest warmth and enthusiasm'. Another live recording, with Sir Colin Davis conducting *The Magic Flute*, has just been released.

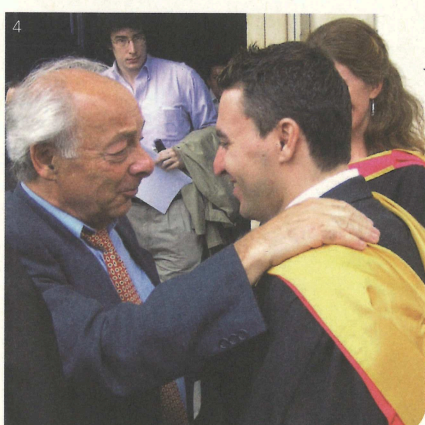
Sir Charles Mackerras returned in May to receive an Honorary Doctorate and join Sir Colin Davis and Sir Elton John in the Academy's most exclusive club. After the ceremony, Sir Charles conducted an extraordinary performance of Beethoven's First Piano Concerto with Kit Armstrong, 13-year-old virtuoso and Academy student, as soloist.

Composer Festival

In April, the Academy again joined forces with the South Bank Centre to produce a major festival devoted to a great contemporary composer. The 'Max' festival celebrated a towering figure in British musical life, Sir Peter Maxwell Davies. The performances, discussions and masterclasses at the

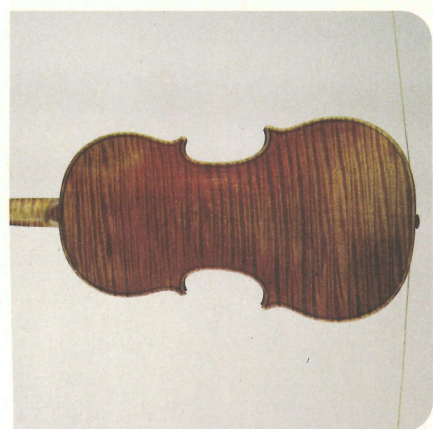


1 Royal Academy Opera's production of *Cendrillon*
2 Kit Armstrong
3 Sir Peter Maxwell Davies
photo: Sisi Burn
4 Maxim Vengerov with György Pauk at the Academy's graduation day 2005





Strad is Saved



David Rattray, the Academy's Instrument Custodian, inspects the Strad on the day of its arrival.

Many readers will have heard about the Academy's appeal to save the 'Viotti' Stradivari violin for the nation, which was featured on BBC2's The Culture Show and in the press. We're absolutely delighted that the instrument, now to be known as the 'Viotti ex-Bruce' in honour of its previous owner, is now safely installed in the string gallery of York Gate, the Academy's free 'living museum'.

The instrument is arguably the most important violin ever. It is the crucial link between Antonio Stradivari, who more than 260 years after his death remains the unchallenged master of violin-making, and Giovanni Battista Viotti, the father of modern violin-playing. The concerts Viotti gave in Paris and London in the 1780s and 1790s first alerted listeners to the power of Stradivari's model. They astonished listeners with a tone and expressiveness that was completely new at the time. The Morning Chronicle from February 1793 stated: 'It is impossible to speak of [Viotti's] performance in common terms... He not only strikes the senses with wonder, but touches the heart with emotion'.

Having hardly been played in the last two centuries, this violin is one of the best-preserved Strads in the world. Its back, made from a single piece of "tiger-stripe" maple, is especially striking and was a key factor in the National Art Collections Fund's decision to offer a grant towards its purchase. In July, the instrument was accepted by HM Government in lieu of Inheritance Tax and allocated to the Royal Academy of Music, with additional funding from the National Heritage Memorial Fund, The Belmont Trust, Nigel Brown, Mrs Elizabeth Insall, Mr Albert Frost

CBE, Mr Ian Stoutzker CBE, Old Possum's Practical Trust, and many anonymous donors.

The importance of Viotti's Stradivari violin, quite apart from its remarkable condition and great quality, lies in its potential for an object and subject of inquiry and research. The Academy's unique environment, in which world-class performance and research activities unite, was recognised as the best long-term home for the instrument by the Museums, Libraries and Archives Council and the Secretary of State for Culture, Media and Sport. Several research programmes at the Academy are directly pertinent to the instrument, and it will also stimulate original research on many other instruments and manuscripts in the Academy's collections. The 'Viotti ex-Bruce' will be played sparingly, under very controlled circumstances, at research events and occasional performances elsewhere. Plans are already underway for Maxim Vengerov, who has accepted the position of professor of violin at the Academy, to play the instrument at a special event later this year.

As we write, York Gate is closed for refurbishment. When the galleries re-open in September, visitors will be able to view the violin alongside some of the Academy's other great instruments, along with a new exhibition which will include some of Yehudi Menuhin's letters and performing materials from the Foyle-Menuhin archive, which was acquired by the Academy in 2004.

Academy, the South Bank Centre and Westminster Cathedral involved organisations including London Sinfonietta, the Philharmonia Orchestra, Endymion, City of London Sinfonia and the Purcell School. The Independent wrote: 'this festival is fabulous. Don't miss it'. Our collaborations with the South Bank build on the success of the Academy's ground-breaking composer festivals which were founded 20 years ago by Paul Patterson. Academy performance and composition students gain hugely by working directly with the composer. The formula clearly works for audiences too: the Royal Philharmonic Society's Award for Concert Series has been awarded to each of the previous two festivals, 'Omagio — A Celebration of Luciano Berio', which took place in 2004, and 'Signs, Games and Messages — the music of György Kurtág' from 2002.

New Professors

In June, Maxwell Davies joined the Academy's vibrant composition department, which is headed by Professor Simon Bainbridge and enjoys an excellent record for training versatile composers for success in a particularly demanding profession. Max is expected to work here regularly throughout the academic year, and his irrepressible presence is sure to become a particularly appreciated part of Academy life. The Academy is delighted that Maxim Vengerov has joined our formidable roster of violin professors, which includes many of today's top performers and pedagogues. Academy students will gain enormously from his great expertise and enthusiasm for the violin, and for music.

More Performances

Other recent collaborations have included performances at the Spitalfields, Cheltenham, Sounds New Canterbury and Music at Oxford Festivals.

Inside the Academy, enthusiastic audiences for our 'Free on Fridays' lunchtime performances enjoyed 'Show Time' with musical theatre students, the Becket Ensemble in association with the Orchestra of the Age of Enlightenment, Sir Colin Davis conducting Beethoven, Tadaaki Otaka conducting Bartók, Christoph Eberle conducting Dvorák and showcases with brass, wind and percussion students. Further illustrious visitors included Pierre-Laurent Aimard, Cecilia Bartoli, Anthony Gilbert, Thomas Hampson, Robin Holloway, Stephen Hough, Leslie Howard, Joanna MacGregor, Dennis O'Neill and Gunther Schuller.

Other noteworthy events in a very busy six months included a trip by our horn students to the USA, Thierry Fischer conducting Messiaen with the Symphony Orchestra, our ongoing series of concerts at the University of London's Senate House, the ever-popular Music Theatre end-of term shows, and of course the appeal to save 'Viotti' Strad for the nation, described above.

Graduation

Maxim Vengerov was one of the great musicians who came together for an event at which none of them performed even a note. Along with Vengerov, the virtuosos Evgeny Kissin (often known as the 'last great Romantic pianist') and

Maurice Andre (probably the greatest classical trumpeter of the twentieth century) received Honorary Membership of the Royal Academy of Music at the Academy's annual graduation ceremony in June. Along with the big-name performers, over 200 students graduated from undergraduate and postgraduate programmes of study at the Academy — many of them destined to become famous musicians of the future. At least one of them is already known to millions: Ian Watkins, otherwise known as 'H' from the pop group Steps, graduated from the Academy's musical theatre course. Other distinguished musicians who were present to receive Hon RAM awards were Thomas Brandis (former Concertmaster of the Berlin Philharmonic Orchestra), Laurence Cummings (Head of Historical Performance at the Academy), Nicholas Kenyon (Director of the BBC Proms), Julia McKenzie (actor, singer and theatre director) and Rachel Podger (baroque violinist).

Technology

The Academy continues innovative explorations of technology. Our new creative technology suite places the Academy at the forefront of the electronic music-making industry. Over the next few years the Academy will be equipped with the latest e-learning technology, software and tools, allowing access to a range of multimedia resources including audio and video. We have successfully connected with institutions in Helsinki, Cleveland and New York for long-distance real-time events using video-conferencing technology.

Our new customised on-line application system, available from late July 2005, will enable us to offer the most flexible, responsive and personalised service to applicants from a large and diverse national and international community. The system has been carefully developed to reflect the special requirements of the institution.

Virtual tours of more than 30 venues around the Academy are now available at www.ram.ac.uk. The tour includes 360-degree images of practise rooms, the restaurant and the galleries in York Gate as well as major performance venues. We hope that potential students, particularly those from overseas, will find it useful to see our facilities before deciding whether to study at the Academy. Former students who have not visited for some time will notice a lot of changes!

Finally, you can read overleaf about our collaborations with Massachusetts Institute of Technology.

Academy People

Duncan Aspden, postgraduate student of Choral Direction, has been appointed Director of Music of the City of Oxford Choir.

Cecilia Bartoli, one of the world's best known and loved singers, was awarded Honorary Membership of the Royal Academy of Music in a special ceremony in June 2005.

Richard Beaudoin (2001) will be the Joseph E and Grace W Professor of Music at Amherst College in Massachusetts from Autumn 2005.

Emma Bell (1998) makes her Royal Opera House and role debut as Leonora in Nielsen's Maskarade this autumn.

Alex Beuselinck (bassoon, 2002 and musical theatre, 2004) recently landed the role of the doomed lover Lun Tha in a national tour of 'The King and I'.

Postgraduate cellist **Jonathan Byers** was awarded the Young Artists Platform Scheme by the Arts Council of Northern Ireland.

Vocal coach **Nick Clapton** has recently been awarded the degree of Doctor of Liberal Arts 'summa cum laude' by the Ferenc Liszt Music University, Budapest.

Daniel Cook (2002) has been appointed Assistant Director of Music at Salisbury Cathedral from September 2005.

Steve Corley (jazz keyboard, 1997) is MD for Alison Moyet, whose band is now made up entirely of Academy alumni: **Julian Cox** (bass, 1996), **Mark Cox** (guitar, 1998), **Bob Knight** (drums, 1999), violinists **Gita Langley** (2003) and **Nina Cockburn** (2002), violist **Kotono Sato** (2002) and cellist **Llinos Richards** (2003). They have just finished a UK tour, and have recorded a live DVD for release in September.

The Coull Quartet, which was formed at the Academy in 1974, has recently appointed **Gustav Clarkson** (1975) as their viola player. Gustav joins violinists **Roger Coull** (1976) and **Philip Gallaway** (1976), who are founder members, and cellist **Nicholas Roberts**. The quartet has been in Residence at Warwick University since 1977, and currently records for Somm.

Isabella Crook (oboe, 2000) has played with the Royal Opera House, BBC Philharmonic and the English National Ballet, amongst others. She will soon embark on a graduate teaching programme in music at St Marylebone Girls' School.

Jonathan Darlington (1980) made his London debut conducting the BBC Symphony Orchestra in January. In June, he conducts Eugene Onegin for ENO. He is Music Director of the Duisburg Philharmonic Orchestra and Vancouver Opera.

Neal Davies (1990) performs in several ENO productions this year. He will also make his debut with the Vienna Philharmonic, and will sing the Traveller in Britten's Curlew River at the Edinburgh International Festival.

Nicola Eimer (2002) won the Keyboard Section of the Royal Over-Seas League Competition in February 2005.

Two productions of the opera 'Shadowtime' by **Brian Femekehough** (1967) will be performed this summer in London and New York. Recent works include a new string quartet for the Witten Festival and a series of short quartet pieces for the Salzburg Festival, both for the Ardittis, and a new orchestral piece for Donaueschingen.

Christopher George (1996) has been appointed Leader of the Scottish Chamber Orchestra.

Evelyn Glennie (1985) has been awarded the Honorary Degree of Doctor of Music by Williams College in Massachusetts, USA.

Jean-Louis Gosselin (2004) has been appointed Principal Conductor of the Southend Symphony Orchestra.

Richard Hand (1984) and **Tom Dupre** (1982) recently made a tour of South Africa as The Hand-Dupre Guitar Duo, giving recitals in all the major cities and performing a concerto with the Chamber Orchestra of South Africa.

Pianist **Daniel Hill** was successful in the Young Concert Artists' Trust finals in May 2005, and has received an Australian Music Foundation Award for postgraduate study at the Academy in 2005/6. He is currently planning a performance at London's Australia House as well as a concert tour of Australian capitals in August.

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Academy musicians have been shaping the profession for generations. We'd welcome *your* news for inclusion in the next Bulletin — please send it to the address on page 2.



Current student **Mei-Yi Foo** won a Yamaha Music Foundation Piano Scholarship and the Ricci Foundation Award.

Amanda Forbes, Australian soprano and current Royal Academy Opera student, won the prestigious Richard Lewis/Jean Shanks Award at the Royal Academy of Music in February 2005.

Hadley Fraser (2003) is starring as Ash in The Far Pavilions at London's Shaftesbury Theatre. Michael Portillo wrote in The Spectator that 'he has the looks, stage presence and voice to carry off a long and demanding part very well'.

Current student **Tanya Gabrielian** won first prize in the Scottish International Piano Competition in September 2004.

Edward Gardner (2001) was named Young Artist of the Year at the 2005 Royal Philharmonic Society Awards. In December 2004, he was named as one of 14 young British stars of the future by The Guardian: 'his rise as a conductor has been meteoric'.

Daniel Hope (1995) has recently won several awards including a Deutsche Schallplatten award for his recording of the Berg and Britten Violin Concerti and a Classical Brit Award for best young classical performer of 2004. He has been appointed Associate Artistic Director of Savannah Music Festival.

Robert Howes (1968), Director of Savannah Music Festival, recently won his second BAFTA for television production work. His company specialises in music and children's programming for the major broadcasters.

Joel Hunter (1997) has been appointed Principal Viola of the Swedish Radio Orchestra.

Katherine Jenkins (2002) won Album Of The Year at the Classical Brit Awards 2005. She makes her debut in Bryn Terfel's Faenol Festival in August, singing alongside Terfel and Aled Jones (1992).

Gillian Keith (1999) will make her Royal Opera House debut this autumn, as Titania in Britten's A Midsummer Night's Dream.

Bulletinterview

One Giant Leap

Ian Watkins, known to millions as 'H' from Steps, came 'back to school' last year when he enrolled on the Academy's one-year musical theatre course. What did he think of it all?



Why did you decide to come to the Academy?

I was playing Joseph in the West End days before starting here. But still, I knew that I had a lot to learn. Before now, I've never had a chance to sit back and think about what I'm doing. Being in Steps was incredible, but the hours and the travelling were mad, and after the band folded I jumped straight into the next thing.

June Keyte (1963), director of Voices of Enfield, has been awarded an MBE for services to music in the community.

John Knowles, who has worked on the Academy's reception desk for twelve years, has returned to work after an amazing recovery from a motorcycle accident in October 2003 which resulted in multiple, life-threatening injuries. In June, the Academy presented a thank-you concert for London's Air Ambulance, whose medical staff saved John's life.

Vanessa Latache, professor of piano at the Academy, has been appointed Head of Piano at the Royal College of Music.

Pianist **Christina Lawrie** (2003) made her BBC Radio 3 debut and played Tippett's Fourth Sonata in the Purcell Room for Park Lane Group in January 2005. PLG subsequently offered her a Wigmore Hall debut, and the South Bank Centre invited her to appear in their "Fresh" series.

Naoko Miyamoto has received an Australian Music Foundation Award for postgraduate study at the Academy in 2005/6. Her quartet will perform at the Henley Winter Festival in October. She is planning a disc of contemporary solo repertoire for the Trust label, who recently released her recording of Hindson's Violin Concerto with New Zealand Symphony Orchestra.

Current postgraduate student **Christopher Moyse** has been appointed Assistant Principal Trumpet with the Hong Kong Philharmonic.

Mike Ogonovsky (1960) has recently retired from the Royal Liverpool Philharmonic Orchestra, where he played horn for 44 years — starting as its youngest member and ending as its oldest.

Dr Adam Ockelford (1981) had his latest book 'Repetition in Music: Theoretical and Metatheoretical Perspectives' published by Ashgate and the Royal Musical Association in February this year.

won the Tillet Trust Young Artists Platform in February 2005.

Patrick Russill, Head of Choral Direction and Church Music at the Academy and Director of Music at the London Oratory, has been appointed Chief Examiner of the Royal College of Organists.

Kim Sargeant ARAM (1977) works in Brussels as Artistic Consultant to the Festival van Vlaanderen International (Flanders Festival), specifically working on the Klara Festival with the Festival's partner, Radio Klara.

Baritone **Seung-Wook Seong**, who won the prestigious Richard Lewis / Jean Shanks Award at the Academy in 2003, performed his prize-winner's recital in the Duke's Hall in June 2005.

In June 2005, **Oli Sigurdarson** (1996) took on the title role in Verdi's Macbeth at Opera Holland Park. Plans include further performances for Holland Park and Grange Opera.

by Cambridge Festival and Dartington International Summer School. In late 2005, he will record eight new commissioned works which will be published by UMP. David's plans also include concerts in Israel, Poland, Germany, Sweden and the Far East.

Will Towers (1999) will star as Oberon in this autumn's Royal Opera House production of A Midsummer Night's Dream.

Stefan Vanselow (current postgraduate student) won third prize in the Vienna International Competition For Young Choral Conductors in November 2004.

Laura Baxter (current postgraduate student) won the Brenda Webb accompanist award in the Richard Lewis / Jean Shanks Vocal Award 2005, held at the Academy.

Mezzo-soprano **Nadine Weissmann** (1977) has finished her three-year engagement at the opera in Osnabrück and has been freelancing this season, singing Carmen in Schwerin, Baba the Turk in Hagen, and Bernstein's Jeremiah-Symphony at the Konzerthaus Berlin.

Martin West (1995) has been appointed Musical Director and Principal Conductor of the San Francisco Ballet.

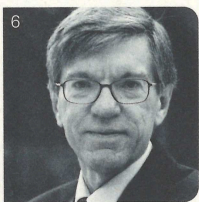
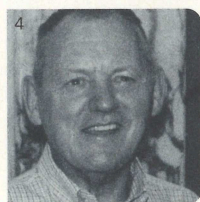
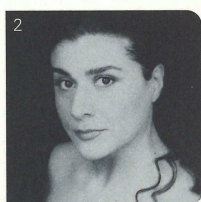
William Whitehead (1994, Academy professor) has released his debut solo CD on the Chandos label, featuring organ repertoire by Jehan Alain and Maurice Durufle.

In December 2004, The Guardian wrote about **Llyr Williams** (2000): 'this country may be well blessed with front-rank young pianists at the moment, but Williams will join them very soon, if he is not there already.'

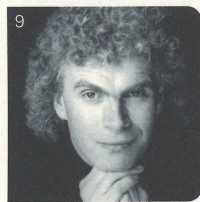
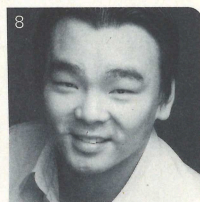
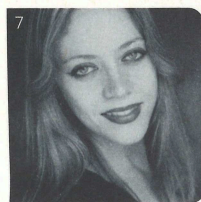
Current student **Thomas Wilson** has been appointed Assistant Organist at Westminster Cathedral.

The English Guitar Quartet — **Richard Hand** (1984), **Roland Gallery** (1981), **Andrew Marlow** (1985) and **Timothy Pells** (1983) — recently gave a live broadcast concert on BBC Radio 3, premiering a new work by Edward Cowie.

If you'd like your news to appear in the next Bulletin, please let us know — see page 2 for our contact details. For instant results and the chance to write in more detail, you can submit your news direct to our online message boards at www.ram.ac.uk/messages.



Coull Quartet
Cecilia Bartoli
Katherine Jenkins
John Knowles
Moura Lympny
Curtis Price
Amanda Forbes
Seung-Wook Seong
Simon Rattle
Nicola Eimer
Emma Bell



Pianist **Anne Lovett** (2003) was awarded third prize at the Citta di Pinerolo International Chamber Music Competition in Italy (with her sister **Maud Lovett**, violin).

A memorial concert for the great pianist **Dame Moura Lympny** (1934), who died in March aged 88, will be held in the Duke's Hall on 17th October; proceeds will be donated to the Musicians' Benevolent Fund.

Anne Mason (1977) will sing Minsk Woman Glyndebourne Festival 2005 Marcellina Figaro Glyndebourne tour 2005 Fricka Vlaamse Opera Das Rheingold and Die Walkure 2006/2007.

Violinist **Jeanne Mann** (1971) has recently recorded 'The Pride and Prejudice Collection Vol 2' with The Pemberley Players, who play in appropriate costume for Regency Balls.

Yurie Miura (2005) won the Audience Prize and the Steinway Prize for best performance of a contemporary work in the Dudley International Piano Competition in May 2005.

Final-year undergraduate clarinettist **Timothy Orpen** won the Wind Section of the Royal Over-Seas League Music Competition 2005.

Ashan Pillai (1992) has been appointed violist in the Zuckerman Chamber Players, the quintet led by Pinchas Zuckerman.

In June 2005, HM The Queen appointed the Academy's Principal, **Professor Curtis Price**, an honorary Knight Commander of the British Empire (KBE) in recognition of his services to music. Other Americans who have received the KBE include Andre Previn, Steven Spielberg and Bill Gates.

Sir Simon Rattle (1974), Artistic Advisor and Musical Director of the Berliner Philharmoniker, closed their season with the annual 'Waldbühne' concert on 26th June with soloists Katia and Marielle Labèque.

The Rautio Piano Trio — violinist **Jane Gordon** (2003), cellist **Katherine Jenkinson** (2003) and current student pianist **Jan Rautio** —

Tom Solomon (2001) won the BBC Voice of Musical Theatre 2005 Competition.

Since 1999 **Roger Steptoe** (1977) has been living in the French Limousin. His Tuba Concerto (1983) received its French and Swiss premieres in April 2005. James Gourlay recorded the Concerto for Naxos in 2004.

Jeremy Summerly (Head of Undergraduate Programmes) conducted a series of concerts uniting young Palestinian, Israeli and British musicians on a Choir of London tour to the West Bank in December 2004.

Last year, Emerson Edition published 'Cross-Section' for saxophone quartet by **Michael Summers**, who works in the Academy's library.

This summer, **David Titterton** (Head of Organ) will premiere several new works including Diana Burrell's Terce for organ and accordion with **Ian Watson** (graduated 1975) at the Spitalfields Festival, and a new work by Giles Swayne jointly commissioned

So what have you learnt here?

I've had to get down to serious work and it's been tough — at least as hard work as anything I've done before. I've been used to having a backup crew to pick up the pieces behind me, but not this year. I've worked with acting coaches like never before, I've stretched my voice into new territory so now I can sing a much wider range of repertoire, and I've found out just how much I didn't know a year ago.

So it's been a culture-shock for you?

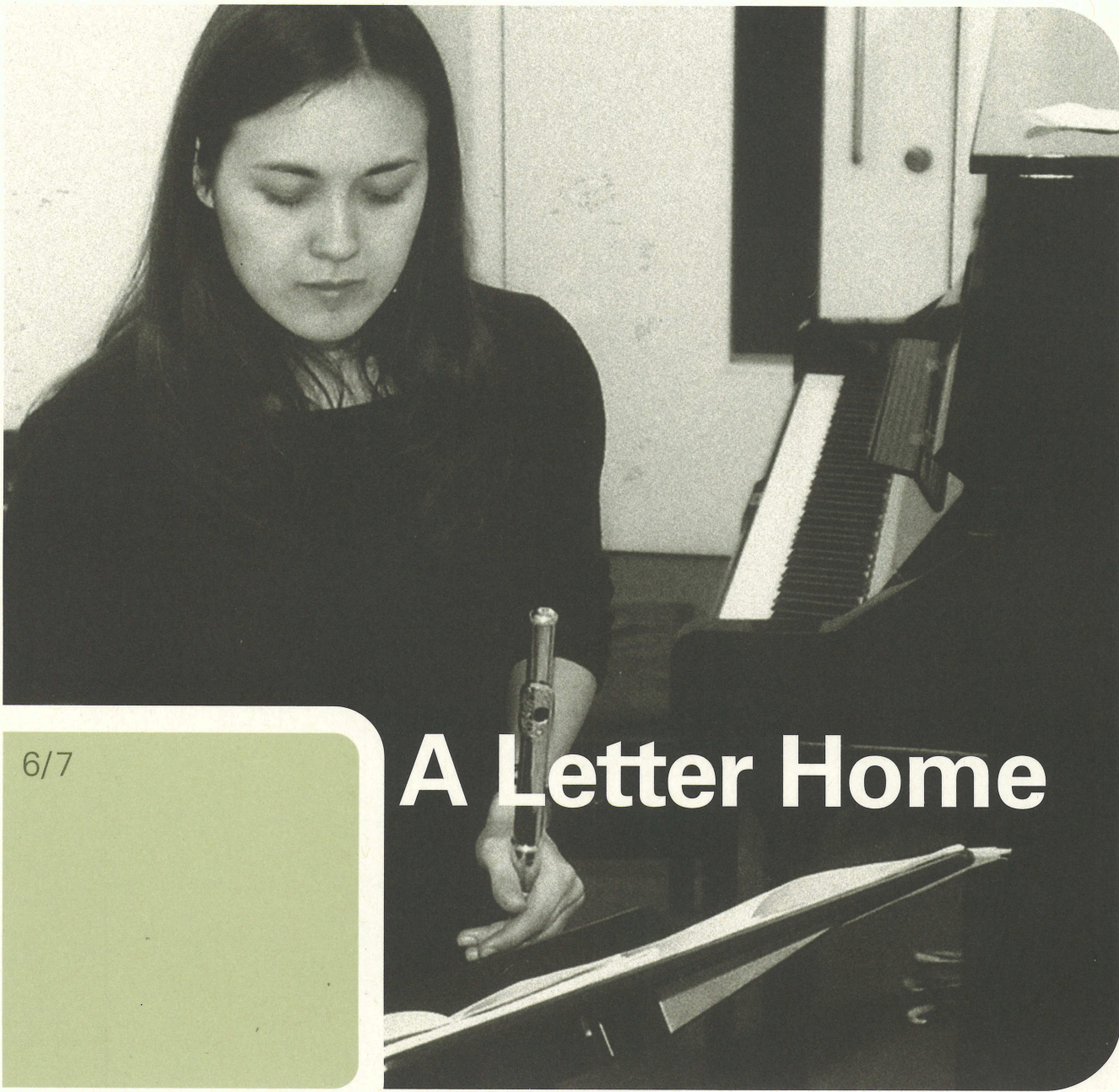
Yeah — and right from the start, when I auditioned — I just wasn't used to that sort of pressure. There was no backing track, no help from electronics, no familiar faces backstage. Hundreds of people apply for the course each year. I felt like I'd won an award when I got the call saying I'd got in.

You say that you are just another student. But you've had a television crew following you around all year!

We've tried to be unobtrusive, but people do seem to be interested in whether I can cope. They want to see me struggle — doing the same old routines on-stage like I used to do is a million miles from performing in front of an expert tutor in a studio full of fellow-students. The series 'H Side Story' will be shown this autumn on Channel 4, and anyone who thinks that 'show business' is easy work will be in for a shock.

So what's next?

The same sort of stuff. Shows, pantos — anything that gets me onto the stage, really. But now, I believe that I'll last long-term. It'd be easy for me to trade on my reputation for the next five or ten years, but I want to do this for longer than that, and I want to do it well. And I've made some great friends here, so I look forward to keeping up with them too.



US flautist Lindsay Leach, 22, has been studying at the Academy since September 2004. Lindsay is one of just 12 students to win a top honour in the British Council's International Student Awards for 2005. The awards recognise international students who have gained experience that has enhanced their personal development, boosted their career prospects or helped them achieve their ambitions while studying in the UK.

More than 2,340 students, representing 142 nationalities, entered the awards by writing a 'letter home' — as if to their relatives, a former teacher, a business sponsor or a potential employer — describing their experiences of life in the UK.

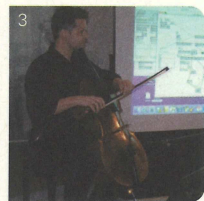
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A Letter Home

A description of life away from home for one Academy student.

Creative Collaborations

Academy composers do a lot more than work alone at their desks, reports Head of Composition Professor Simon Bainbridge.



1/2 Juilliard/Manson rehearsals
photos: Nan Melville
3 The Hyperbow in action

Since my appointment in September 1999, I've been actively involved in developing collaborative projects for our young postgraduate composers. Over the last few years we've worked closely with the BBC Singers, BBC Symphony Orchestra, London Sinfonietta, Royal National Theatre and Ballet Rambert. Working with professionals has given our students a unique opportunity to mature both intellectually and musically, broadening their creative horizons and technical skills and giving them all an insight into the diverse reality of professional life.

Recently we have extended the Academy's collaborative activities further afield, creating important educational ties with two famous US institutions: the Juilliard School in New York and the Massachusetts Institute of Technology (MIT). In October 2004 we launched our first Juilliard collaboration, which involved the formation of a combined Academy/Juilliard ensemble to

perform works by composers from London and New York, in both cities. The intensive and exhausting two-week rehearsal and performance period included a CD recording.

For many years, the Media Lab at MIT has been at the forefront of innovative technological research. It was here that the composer and cellist Tod Machover created the 'Hyperbow', a wonderful invention which looks like a conventional cello bow and indeed allows the performer to engage with their instrument in a completely normal way. However, its built in high-tech MIDI sensors allow the sound to be electronically processed, opening up an unlimited wealth of possibilities — including distributing the original sound around space or creating rich harmonic complexes whilst playing single lines. By using various regions of the bow and employing different bow pressure, the performer it can trigger different musical effects whilst continuing to perform within the rich historical traditions of the instrument.

The Academy has invested many resources into new sound technology and now has one of the most sophisticated and advanced digital sound studios in the UK. Linking our composition and performance collaborations here at the Academy with the Media Lab in Boston seemed a tantalising and potentially fascinating idea. Thus, in the Autumn of 2003 I flew to Boston with my colleague the cellist Philip Sheppard to present this proposal to Tod. He was captivated by the idea and agreed to participate in the collaboration. In January this year, Tod and his PhD research assistants Diana Young (who manufactured the Hyperbow) and sound engineer Mike Fabio arrived at the Academy for an intensive week of work with myself, Philip Sheppard, composers Patrick Nunn, Artem Vassiliev and Philippe Kocher and two postgrad cellists Shu-Wei Tseng and Alexander Holladay. At the end of the week we had a very successful work-in-progress session, presented as part of a research seminar at York Gate,

where our initial experiments were played and discussed. This was followed up by a return visit from Mike Fabio in May; as I write this report we are all about to depart for the US for another week's work at MIT.

We will officially launch this fruitful partnership with concerts in the US and the UK next year. We hope that this will herald an ongoing relationship with the remarkable performers and composers at the Academy, providing stimulating performance outcomes to the important continuing instrumental research that is going on at MIT.

Hi Wendy,

Greetings from Jolly Ol' England! London is a great city — exposure to different cultures, nationalities, and most of all exposure to great music and musicians! In the six months that I've been here, I've learned that the Royal Academy of Music is one of the most amazing music colleges I could have imagined to attend. Despite my homesickness, I love my course, my teachers, and my classmates!

I was very apprehensive about moving here — a new country, new customs, new course, and a new environment — but I quickly made some great friends of other nations. Many I met at the Academy (which accommodates 55 nationalities besides British!), but also in my University of London dorm. I've made friends from France, Germany, and Italy who have helped me write letters to apply for auditions in their countries. I have to admit that I do miss some things about the US, but I really enjoy learning about the culture here and explaining our customs to others.

The teachers here are of the highest calibre. My flute teacher, Clare Southworth, has a big solo-performing career throughout Europe and Japan, and she's even won prizes in America! Although I've always seen myself as a chamber musician (I've had the chance this term to perform a rare piece by Schubert as well as Schoenberg's *Pierrot Lunaire*!) or an orchestral player, I'm beginning to see that flautists can also perform regularly and successfully as soloists. I can honestly say that I've never had more performance opportunities! I've also been able to easily gain access to European orchestral auditions, which I was not easily able to do in the US (I've just returned from an audition in Brussels, Belgium!). It was a great learning experience and now I have a greater understanding of the audition process in Europe as well as Europe's musical world.

I'm sure the contacts I've made here will also prove to be invaluable to my future career. In fact, because of the people that I have worked with on music projects here, I have been invited

to perform in the Ashover Music festival in England in September — it should be a great experience! Because of my hectic schedule, I've also had to develop very keen time management, organizational, and critical thinking skills! Not to mention good communication and interpersonal abilities, especially when conversing with people from other countries. But as Clare tells me, my exposure to this lifestyle is really preparing me for the life-style of a successful musician.

All my professors have really pushed me musically, but they've also inspired me to encourage and motivate others about music. My baroque flute teacher, Lisa Beznosiuk, has been an especially strong role-model for me, and I'm sure that later on I will use her teaching techniques in my own private teaching. Remember how I was interested in Alexander Technique but never had the chance to study it in the US? Well, I was finally able to take private lessons this year, and my sense of body awareness has greatly improved my playing; it also gives me another aspect of playing awareness to pass onto my

students. In addition, my teacher certification course (the LRAM) has given me loads of knowledge and experience so that after I graduate, I can go out into the world with the necessary skills to do just that — teach music and motivate others.

I've also been taking steps towards my career planning. I'm applying for a grant from the Deutsche Bank only for graduates of the Academy, and I've already applied to two international competitions. This is not to mention the three internal competitions I'm doing at the Academy this term plus another next term!

I really believe that the programme here has opened doors for me and given me direction in my musical career. Since beginning my course, I've become strong and confident in my abilities and my future. I think the most important thing I've discovered in London is the value of hard work, mentors, friends, and family.

Talk to you soon,
Linds



Bulletinterview

Gramophone magazine's 'master pianist'

Yevgeny Sudbin is in his final year at the Academy and has already signed a five-year contract with the BIS label.

Yevgeny, your recently released CD seems to have attracted huge international critical acclaim. When do you expect your next CD to come out?

Yes, the response has been quite overwhelming and it was really exciting to record the Scarlatti sonatas. It is my first of several projected CDs for the BIS label, for which I have a five-year contract. The recording was an Editor's Choice in the Gramophone and they even featured me on the front cover. My next CD is a recording of a Rachmaninov recital and is due to be released in the autumn.

Tell me a bit about your musical education up until now.

I was born in Russia and attended the St Petersburg Conservatory as a pupil of Lyubov Pevsner. In 1990, my family moved to Germany where I studied at the Hochschule Hanns Eisler in Berlin. In 1997, I moved to London where I have been ever since and I would now probably call my home. I was a pupil at the Purcell School and am now studying with Christopher Elton at the Academy. This is my final year and I am in the process of writing my dissertation for my Masters degree.

Tell me about some of the exciting places you have travelled with your music.

I have been really lucky and have had the chance to travel a lot, although when performing, you don't get to see much of the city, so occasionally I try to stay an extra day to have a look around. I have given recitals at the Serate Musicali in Milan, London's Wigmore Hall and Purcell Room, Musikhalle in

Hamburg and at festivals in France and Verbier, Switzerland. (I have also performed quite a lot in Germany, the UK, Italy, Switzerland, France and the USA — probably not so interesting..).

I suppose you might not get much of a chance to go out with friends.

Although practice seems to take up much of my time, I still socialise with friends and go to many concerts. I also love mountains, so whenever I have time in summer I like to go hiking, and in winter I sometimes go skiing.

What does the future bring for you?

I will expand my repertoire as much as possible and record a combination of mainstream repertoire together with lesser known works; and with BIS, there is plenty of flexibility for me in that area. I would also like to perform more and collaborate with great orchestras — ultimately, this is what I wanted to do from the start.



Development

The Development Department at the Royal Academy of Music consists of two fundraisers, two support staff and a marketing and communications manager. The department ensures that funds for a fixed number of projects are acquired each year, and that the Academy maintains its high profile through marketing and PR.

So far this year, the Academy has been fundraising to acquire funds for the Viotti Stradivari violin, for student scholarships, for the new library project and many other educational activities.

Membership

Recently Carol McCormack, Development Director since October 2004, has introduced a new Membership Fund. If you want to become involved with the Academy, the Fund offers you a series of benefits in return for a level of investment. The Academy hosts a range of Membership Fund events and activities each year, each designed to offer an insight into Academy life and to bring you closer to the students and their music. Income from the Membership Fund is put to good use for projects such as student scholarships, student productions and masterclasses, to name but a few.

Legacies

One way to make a lasting contribution to the future of the musical landscape is by making the Royal Academy of Music a beneficiary of your Will. A gift

of a legacy will provide long-term support to the Royal Academy of Music and ensure a solid foundation on which we can plan. Since the Royal Academy of Music is a charity, any legacy you make is not subject to Inheritance Tax.

Library

The Academy has embarked upon the creation of a state-of-the-art library facility, which will expand the current library space and transform it into a crucial resource to its students. Features will include a room for the Academy's special collections, practice and seminar rooms.

The Academy's existing library is located to the rear of the Marylebone Road building, in two John Nash town houses at 55-56 York Terrace East. It occupies the basement and ground floors of both houses and first floor of number 55. The library's collections

make it a recognised centre for academic research, and it contains over 125,000 items including significant collections of early printed and manuscript materials and a substantial library of recordings.

The Academy plans to refurbish and modernise the library with a new entrance and infill space between the existing library and the 1911 building, currently affectionately known as the 'Void'.

An appeal is underway to raise the estimated £4.6 million needed for the project by the end of 2006, with a view to going on site by Summer 2007.

If you would like any information on the Development Office's activities and initiatives or would like to offer your support then do not hesitate to contact the team on 020 7873 7333 or look us up at www.ram.ac.uk/giving



Carol McCormack,
Development Director

Limited edition print of the Royal Academy of Music

This limited-edition print of the Academy's 1911 building was published in 1999 and has brought back happy memories of student days for numerous alumni. It depicts our handsome sandstone and brick building in a romantic light, so that it appears almost like a French chateau.

Michael Aubrey has a considerable reputation as a watercolour artist. His work is widely collected in Britain and abroad, and he has held over thirty solo exhibitions in London, Paris, Australia, Malaysia and Sri Lanka under the sponsorship of the British Council. He is particularly well known for his sympathetic studies of historical buildings.

An unusual aspect of the print is that it is printed full size, on actual watercolour paper — a difficult process but one which results in the print being almost indistinguishable from the original painting. It comes in a generous double mount, ready to go into a frame, and overall measures 22" by 19".



The prints cost £95 each, inclusive of UK delivery (add £15 for world-wide delivery), and the Academy receives £10 for every copy sold.

The edition was limited to 350 and some copies are still available. To buy yours, telephone Vanbrugh Editions on 01832 272492 or visit www.michaelaubrey.co.uk

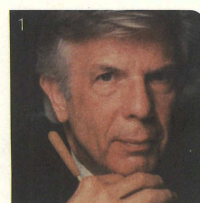
Coming up: Autumn 2005

There's something for everyone this autumn at the Academy.

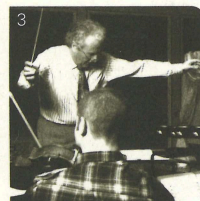
We kick off on Saturday 3rd September with a very special performance at the BBC Proms. In a major collaboration with New York's Juilliard School, Sir Colin Davis conducts Copland, Vaughan Williams and Berlioz. The performance will be broadcast live on BBC2 Television and BBC Radio 3. If you can travel to Leicester, you'll have an exclusive chance to hear the same programme at De Montfort Hall on Thursday 1st.

In this term's popular 'Free on Fridays' concerts, the Symphonic Wind Ensemble performs Stravinsky and Messiaen (Friday 23rd September), Christoph von Dohnányi conducts Strauss and Schumann (Friday 7th October), Royal Academy Brass presents a feast of brass (Friday 21st October), and Sir Colin Davis conducts Beethoven (Friday 11th November).

The Sinfonia perform concerts in Wiesbaden and at the Academy (Wednesday 5th and Thursday 6th October), sponsored by 3i plc.



1 Christoph von Dohnányi
2 Clio Gould
3 Sir Colin Davis



Lutz Koehler conducts a programme inspired by Schoenberg's legendary Society of Private Musical Performances in Vienna (Friday 14th October).

Clio Gould directs repertoire inspired by folk-music with the Royal Academy Soloists (Tuesday 8th November).

Royal Academy Opera presents Mozart's *La finta giardiniera* ('The Pretend Garden-Girl'), a comic opera in three acts (from Monday 21st November).

Events take place in the York Gate galleries every week-day, including performances and demonstrations on some of the instruments on display. This term's events include an audience and masterclass with Giuseppe Gaccetta, great grand-pupil of Paganini (Friday 30th September). Admission to all York Gate events is free.

For full details, and to book, see www.ram.ac.uk/events or call 020 7873 7333 to join our free mailing list.